

Ylem (Eye-kum) The primordial stuff out of which the universe emerged in the Big Bang.

**Artists Using Science and Technology**

PO Box 749, Orinda CA 94563

Vol. 10, No. 9 October 1998



"The Road" © C. William Anderson 1998

# Form and Content in Publications for Computer Using Artists

by Joseph Heveman

The situation for computer art today can be compared to that of creative photography. It seems that any medium that has utilitarian (commercial) applications, and whose purely artistic value is often considered only incidental, is going to find itself as an interloper, or stepchild, in the traditional artwork. Occasionally artwork done in such media is grudgingly allotted some space or attention, but such media have never shared mainstream status in the fine arts world. Within the traditional framework, computer art is likely to go the same way as photography, and find itself confined to its own specialized

world, unless some way can be found to integrate computer art into the mainstream.

For work in these media to be accepted as art, there has to be general understanding as to its intent, execution, and quality, and unless these concerns are dealt with, few people will know whether ubiquitous pictures such as the Mandelbrot set should be considered as art or as science.

It would indeed be helpful to have a public forum dedicated to computer art. A publication that is concerned with these issues can give much support to artists. However, a separate publication also tends to galvanize the separation

from the more general art world. That can be a problem, because media specific art organizations have often become extremely parochial, concentrating only on media specific problems, and losing sight of the broader art issues. After twelve active years in photography, I found the photography world to be blind to the larger art concerns, and most provincial in its outlook. This could also happen in computer art, if we get too bogged down in technical issues, and lose sight of our original *raison d'être*.

What we, artists, need, if we are to have a dedicated publication, is one modeled more on a monthly monograph

## News of Ylem and Members

Ylem has received an honorable mention certificate for its entry about scratch art in the Hometown USA Video festival, the largest video competition in local cable programming. (We have eight copies of the tape left. To order, see back page).

Lauro Elanes has finished her book about prehispanic geometry and its application in Mexican industrial design, and also a video documenting a performance at the *Bienal Internacional de Poesía Visual Alternativa* held in Mexico. The participants were from Europe and Latin America. A review published by the University of Mexico included her article, "Pixel en Pixel."

Even in Hungary and Yugoslavia gave good reviews to Paul Hartal's recent book relating art to science, *The Brush and the Compass*. He says, "The interest in it there can be attributed, in my opinion, to the liberalization of intellectual life (and the need for it)."

Ylem President Beverly Reiser, her son Hans, and Marjorie Franklin had special gallery space at the Pacific Northwest Computer Graphics Conference allotted for their interactive work, "Life on a Slice," in early September.

Rodney Chang is having a solo exhibition in Estonia, USSR, during September. He also showed a  $\Phi X \phi$  oil painting at SIGGRAPH '90; a solo show of Joan Trachtenbrod's computer art was seen in Berlin in July. And this summer New York University featured Matthew Tarteri in Broadway Windows, their high-visibility store window showplace.

Walter Alter has found live/work space in Oakland. His new address: 4001 San Leandro St. #26, Oakland 94601; (415) 532-7057.

### Cover Artist

Bill Henderson created the image on this month's cover on an Amiga computer with MathVISION software. The software generates color images of "slices" of three dimensional gradients based on mathematical equations defined by the user. Bill is an architect turned computer artist. He headed NASA's Lunar Base Planning in the 60s until the program was killed due to cutbacks. From there he went back to school at San Jose State University for an MFA. He has also done computer art based on Silicon Valley architecture.

### AGAR

AGAR (*Avant Garde Art Review*), the insert in the August '90 Ylem Newsletter, is the brainchild of Ylem member Steve Soreff. Many readers want to know more about him. He is a teacher of graphic design whose ideas for art projects far outruns his ability to execute them. He rejected the idea of publishing them in art journals—"too obscure!"—in favor of publishing a one page description that he distributed at an art exhibit. It was "AGAR #1." He was flooded with calls asking, "Where is #2?" His rapier wit struck again. And again. The possibilities of plausible but non-existent technologies grew on him. He began distributing copies as mail art, in galleries, then sending them to high-rup curators. Since then he has received grants to do 5,000 copies that have international circulation. He has created "new works" and even "emerging artists" complete with video documentation. Very amusing. He himself is surprised at the positive response from the art world. Even his name is amusing. His wife, an artist, made the name Soreff well known. Not to be confused with her, he added a prefix: s'Soreff. He says it makes him sound like a Lebanese who stutters. Why the letter s? "Why not?" he says.

approach, one that deals with individual artists in depth, by discussing their aims, ideas, and work. Even though the medium of computer graphics itself is still in its infancy, many artists, now working in computer media, have a solid background in related areas. Such relationships, of earlier work to that currently produced with the aid of computers, would be well worth highlighting in a new publication. It is important to keep in mind, that it is art as a whole that must remain the issue (what we as artists are after, in our lives and in our work), not just the technology or medium!

If a publication is about art, then it must be open to many forms of art, such as the various manifestations of electronic, or digital, art.

If a new publication's aim is to further the critical basis and archival record of a given medium (however broadly defined), in the context of art (rather than academia, for instance), then such a publication can best serve the artists by concerning itself primarily with the philosophy of the art and deal only secondarily with technical details unless these are directly connected to processes that lead to the finished work. Technique, after all, works best when it is invisible.

There is one other question that I must raise in the context of this event!

My previous discussion has been predicated on the use of traditional paper based publications. But why should we continue to talk about perpetuating an expensive, cumbersome, environmentally unsound method of publication, when we are at the threshold of a new era offering more appropriate means?

Why translate digital electronic imagery, via photography and offset lithography, into a print medium that cannot do it justice, just when all such information is being moved into computer and/or video?

What we really need now, is an art oriented periodical, published electronically and distributed on CDs! Such a solution, most appropriate to the subject of computer art, can carry material in any medium: digital drawing or painting, video stills or in

motion, animations, text of all types, music and other sounds, in any combination.

This communications medium is now available, and by the time any first issue has been prepared, there will be an adequately installed base of playback hardware available on the desks of many individuals, and in schools, libraries, and museums.

Electronic publishing has the following advantages:

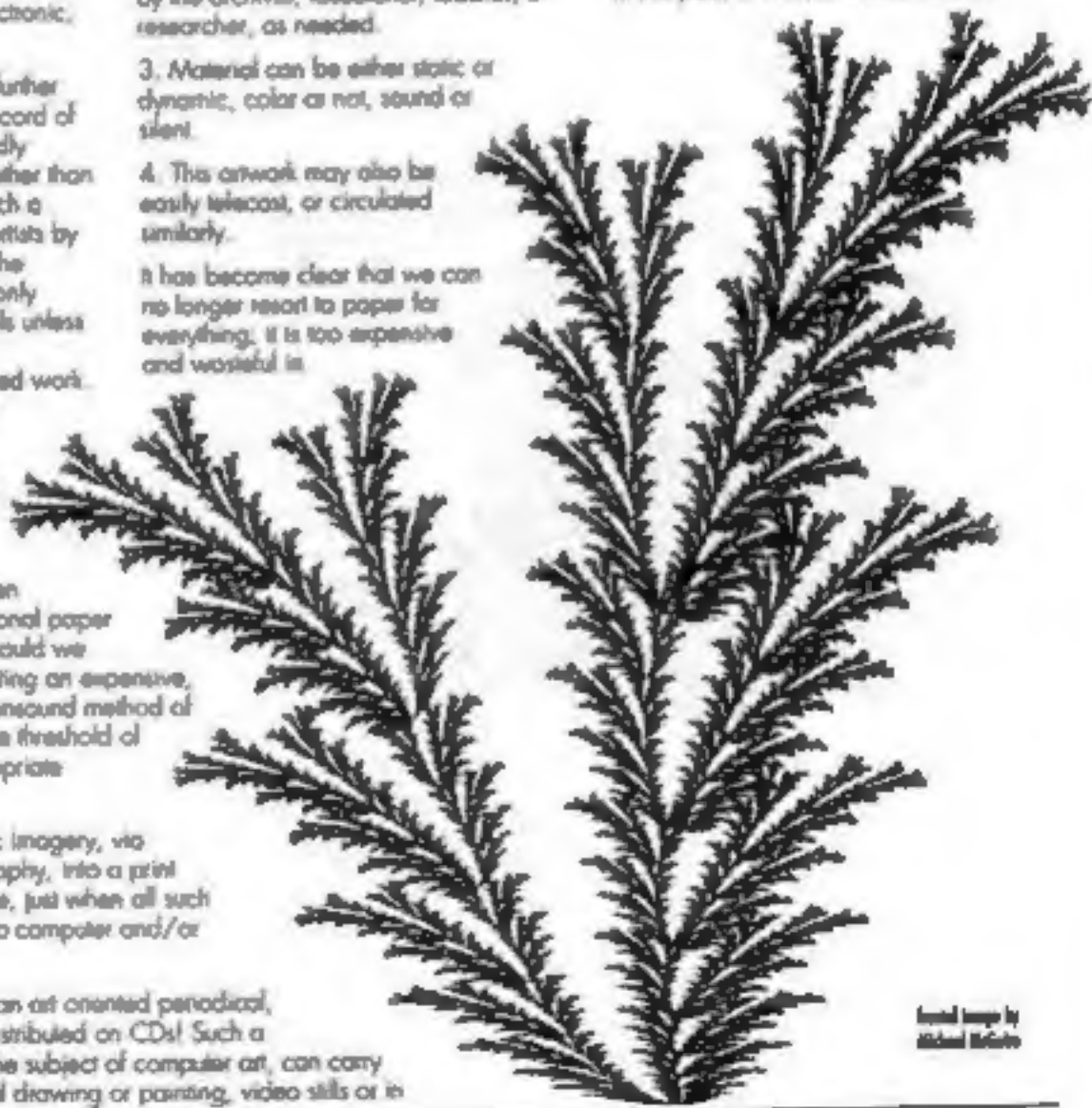
1. Digital art can be disseminated in its original form and quality;
2. Text material can either be read directly, or be allowed to be printed out by the archival, researcher, teacher, or researcher, as needed;
3. Material can be either static or dynamic, color or not, sound or silent;
4. This artwork may also be easily telecast, or circulated similarly.

It has become clear that we can no longer resort to paper for everything, it is too expensive and wasteful in

every way. Well designed alternatives must be used at every opportunity. And the CD technology is viable, becoming at least as affordable as art publications, and have few disadvantages that don't have their equivalents among the paper based options.

It would be most appropriate for computer and video art, and no worse for traditional imagery, which must undergo reproduction in any case.

Yes!, new publications can play a crucial role, and this is the perfect time. The current state of the literature serving the needs of artists working with computers is abysmal. Let's not get stuck in the past; the future is here to stay!



fractal image by  
Michael Griffin

# Ylem Calendar

## Events

### Sept. 27, 8 pm Surrealist's Womb Home Video Collage Festival

Legend has it that Salvador Dali and Andre Breton, at the height of the surrealist movement in Paris in the '20s, used to have a special way of watching movies, hopping from theater to theater and walking in on each film at a random time. They would stay only until they started to figure out what was going on in the plot, then they'd leave immediately. Their visual experience was thus entirely abstract. That's the idea of this do-it-yourself video festival. Armed only with the necessities of modern life, a TV and VCR with remote controls, the technique for harvesting these cultural icons is simple: just put your VCR in "record" and "pause" then flip the channels until you see something interesting. Then hit "pause" at the beginning and end of the sections you want. If you hit "stop" rewind just a little and hit "record" and "pause" again.... This way should get invisible edits and weave a rich tapestry out of a few nights of insomnia. Remember, ignore the first layer of meaning; keep your clips fairly short and nonsensical. Time limit, 15 minutes. *Rough Draft*, PO Box 6392, San Francisco, CA 94101.



"Song of Capital" © Mike Baker 1990

### Oct. 6 & 7, noon to noon Cyberthon, a 24 hour Adventure in Virtual Reality

To be held at Colonial Pictures, 1506 Castro, San Francisco, CA. Leap into non-existent space with the aid of new technology, leap out again and eat real food, and meet the shapers of this new dream technology in discussions. An intense round-the-clock exploration. \$350. Info: Whole Earth Institute, 27 Gale Five Road, Sausalito, CA 94965; (415) 332-1715, fax (415) 332-2416.

Nov. 10, 2 pm

### Ylem Computer Graphics Field Trip to Western Imaging

Western Imaging, specialists in customizing Targa workstations, welcomes us to their new and larger headquarters at 115 Constitution in Menlo Park, just off Hwy. 101 at Marsh Road Exit. (Turn toward the Bay, make a right U-turn onto Independence Dr., then left on Constitution). We'll investigate the latest in PC-based hardware, 2-D and 3-D graphics software, and interactive multimedia. Space is limited. RSVP by mail. Drop a card to Trudy Myrh Reegan, 967 Marina, Palo Alto, CA 94303.

Oct. 17, 8 pm

### The Architecture of Catastrophic Collapse

A new George Coates production with many perceptual illusion effects to be given in The George Coates Performance Space, 118 McAllister St., San Francisco.

Oct. 23-26

### Visualization '90 (San Francisco)

Info: Stephen Levine, Wang Labs, MS 012-255, 1 Industrial Ave., Lowell, MA 01801; (508) 967-8700

Oct. 27 - Nov. 1

### Art/Science '90 (Cambridge, MA)

An Art, Science and Technology Conference. MIT Center for Advanced Visual Studies. Will focus on the 150 or so new art and technology centers and media departments around the world, provide a forum for sharing ideas, curricula and plans for international collaboration. Other topics: sci art, the economics of tech art, and the feminine in

art. \$250 (\$100 students) Space is limited. Info: CAVS, 40 Mass. Ave., Cambridge, MA 02139; (617) 253-4418.

Nov. 10, 2 pm

### 8th Annual Ylem Computer Graphics Tour

Tour of Western Imaging in lieu of a forum in November. See above for details.

Nov. 12-17

### SISEA (Groningen, The Netherlands)

Second International Symposium on Electronic Art. Several Ylem members will be on program. Info: SISEA, Westerkerkestraat 139718 AJ Groningen, The Netherlands.

All Events and Exhibits occur in the San Francisco area unless otherwise stated.

## Exhibits

Through Sept. 29

### 1990 Art & Design Show (Portland, OR)

31 computer artists from around the world show their work in conjunction with the Pacific Northwest Computer Graphics Conference. Akaci Gallery of Computer Art, 312 NW 10th St., Portland, OR Call for gallery hours! (503) 225-9842. Also check out a new gallery that involves some computer artists, The Amazonian Gallery, at the same address.

Through Sept. 29

### Donna Cox and Daria (Portland, OR)

Computer artworks by Donna Cox and Daria S. Harvey Barclay. University of Oregon Continuation Center, 720 SW 2nd St., Portland, OR.; (503) 725-3858

Sept. 18 - Oct. 4

### Outside New York (New York)

Group show includes work by Jantje Vischer. Cast acrylic, paper, fiberglass create relief paintings on wave, moiré and spiral themes. The artist is also a poet with an interest in science. A.L.R. Gallery, 63 Crosby St., NY, NY 10012.

Through Oct. 6

### Recent Perspectives (New York)

Ylem member Kazuo Snelson is showing in a new medium, photography. These 360° views are done with an old-style camera. Zabriskie Gallery, 724 8th Ave., NY, NY 10019

Through Oct. 17

### Electronic Montages (San Diego)

This is the first exhibit at a new gallery for computer artists, another venture of Ylem member Michael Gosney, who started the well-produced computer graphics magazine, Verbum, four years ago. Features works by Michael Johnson depicting Southern California Culture. By computer he merges photos he has taken with print media images and found objects, modified with paint software. Verbum Gallery, 678 7th Ave, 2nd. Fl., San Diego, CA 92101; (619) 233-9677.

Through Oct. 31

### SIGGRAPH 1990 Fine Art (Los Angeles)

Computer generated art show curated by Ylem member Patric D. Prince. Video screening with SIGGRAPH animations Saturday, Sept. 22, 8pm. Panel discussion: Computer Art in the Marketplace, Saturday, October 27, 4-6 pm. EZTV Gallery, 8547 Santa Monica Blvd., West Hollywood, CA 90068; (213) 857-1532.

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## The Exquisite Corpse, 1990

In the early 1940's, a group of Surrealist painters were stranded in the port of Marseille waiting for safe passage out of Europe. They were penniless and had no place to go except the cafes. While waiting, they invented an art game that used pictures from discarded magazines.

They used the discarded magazines to make collages which they called *The Exquisite Corpse*.

*Exquisite Corpse* was an additive visual media. Each artist took turns adding a new image adjacent to a previous one, only part of which was visible. The results were dream-like artistic surprises, often strangely evocative. The juxtapositions of images were especially unusual because the creators could only see portions of what they were creating.

I'd like to start a 1990's version of *Exquisite Corpse*.

The primary constraint is that only a portion of each previous component will be visible to each participating artist. In today's parlance, this would be an "info slice." Of course, with the Amiga computer, we'll be able to add a sound component and animated brushes, etc.

Send a postcard or call and I'll put you on the list for the first ever computer graphics *Exquisite Corpse*. We'll pass the pictures around on a disk, and assuming there's a enthusiastic response (not to mention an exquisite one) I'll arrange for a show or publication of the final result.

Beverly Reiser, President of YLEM, Artists Using Science & Technology  
6979 Exeter Drive, Oakland, CA 94611 (415) 482-2483

September 1, 1990

## Exhibits, continued

Oct. 17 - Nov. 9

### **Ambiguous Figures (New York)**

New brotzs works by Rhonda Roland Shearer. Her work has been strongly influenced by the theories of Gestalt and perceptual-cognitive change theory. **Wildenstein Gallery, 18 East 64th Street, New York, 10021.**

## Opportunities

Deadline Sept. 21

### **Issue Earth**

Work should address issues of nature and of the environmental crisis. Wall mounted works max. 50" incl. frams; freestanding works max. 36". \$15/upto 3 slide entries, \$4/each additional, no max. Roger Charles, Dir., **Brandtater Gallery, Loma Linda University, Riverdale, CA 92515-8247, (714) 785-2958**

Deadline Sept. 30

### **Metals new**

Open to U.S. artists. All art forms produced in metal, max. 18" vertical. \$10/slide entry. **Downey Museum of Art, 10418, Rivers Ave., Downey, CA 90241, (213) 881-0418.**

Deadline: Oct. 1

### **Call for entries: LA FREEWAYS**

Eligible: Southern CA residents. Video. Honoraria paid to those selected. Send tapes (3/4" or VHS), resume & SASE to **LA Freeways, c/o E2TV, 8547, Santa Monica Blvd., W. Hollywood, CA 90068; (213) 887-8583.**

Deadline: Nov.

### **New York Foundation for the Arts**

\$7,000 per fellowship. Performance art/ emergent forms, video art. **New York Foundation for the Arts, 5 Beekman St., #600, New York, NY 10038; (212) 233-3900.**

Deadline Oct. 1

### **Photo-Nominal '91**

All photographic processes, from traditional to the latest technologically generated imagery. Send up to 10 slides, or film or video where appropriate (labeled with name, dimensions, title, media), resume, related support materials, SASE. **William Waffe, Forum Gallery, Photo-Nominal '91, 525 Falconer Pl., Jamestown, NY 14701, (716) 865-5220, x. 398.**

Deadline Oct. 2

### **5th Annual Visions in Space**

Fine art expressing the artists' creative interpretation of flight, space, and space exploration. \$4/entry, max. 4. **Visions in Space, Barbara Toblaka, 31 S. Holland, Labwood, CO 82226; (303) 237-8995.**

Deadline Oct. 19

### **State of California**

\$10,000 for a large, innovative, temporary, site-specific installation to be presented for 10 days at the State Fair. Water (lagoon) or land site; must be visually accessible from all directions; electricity available; water should not be incorporated in the work. Open to U.S. artists with 3+ years of professional experience; CA artists might be given preference. **California Arts Council, 1801 Broadway, Suite A, Sacramento, CA 95810, (916) 445-1538.**

Deadline Oct. 19

### **Video Production Grant Program**

Eligible: Southern California residents. For the creation or completion of new works. **LBMA Video, 5373 E. Second St., Long Beach, CA 90803, (213) 439-0751.**

Slide deadline: Oct. 15

### **New Media Union Gallery**

Open CA residents. Media: PH, MM & computer graphics. Send slides, resume, statement & SASE to: **Joseph DeLappe, Acad. Curator, Union Gallery, Student Union, San Jose State University, San Jose, CA 95192; (408) 924-6338.**

Deadline Nov. 1

### **National Endowment for the Arts, Film/ video**

Production Grants. Experimental, narrative, animated. **National Endowment for the Arts, Media Arts, 1100 Pennsylvania Ave., N.W., Washington, DC 20546, (202) 682-5452.**

Deadline Nov. 1

### **USIA Overseas Exhibits Program**

Currently reviewing proposals for exhibitions of American art for exhibition abroad, 1991-93. 1-2 year tour, size to be "modest" for transportation and ease of handling. All media; theme shows, or group shows of contemp. art sought. **Arts America E/DB, 1990 Exhibition Proposal, USIA, 301 4th St., S.W., Washington, DC 20547; (202) 619-4778.**

Fall 1990

### **New York Hall of Science**

Reviewing proposals for scientifically oriented interactive art projects for exhibits to begin in the spring of 1992. Projects may be kinetic, **New York Hall of Science, 47-01 111th St., Corona, NY 11368, (718) 699-0005.**

### **Preview Screening Service**

Leo Dratfield Endowment provides preview screening services for independent film/video makers. **Preview Screening Service, Leo Dratfield Endowment, P.O. Box 7892, New York, NY 10116.**

November 3, 4 and 10, 11

### **15th Annual S.F. Open Studios**

For the artist, Open Studios offers an exhibition opportunity not duplicated by any other program. Non-juried, non-censored, and open to all. The event is organized with a catalog and map. A directory exhibition at **SOMAR Gallery, 834 Brannan St., San Francisco**, will feature examples of participating artists' works and will be Open to the Public throughout the month of November. To participate, call Director Jeff Nathanson at (415) 881-8838.

Deadline Dec. 10 (for papers)

### **Eurographics '91 (Vienna)**

Videos and Slides due June 1, 1991. Contact: **Warner Purgathofer, Eurographics '91, c/o Interconvention, Austria Center, Vienna A-1450 AUSTRIA; 43 (1) 2369 2640; fax: 43 (1) 2369 648**



"Zero-Detail #7"  
© Mike Baker 1990

Deadline Jan. 1, 1991

### **Leonardo (Manuscript) Submissions**

for special Holography and Visual Mathematics issues of the journal **Leonardo**. Info: **Leonardo, Box 75, 1442 A Walnut, Berkeley, CA 94709; Email: leonard@garnet.berkeley.edu**

### **Center for Visual Arts**

The slide registry tries to record currents in the local & California art scene for posterity, yet it is deficient in a California specialty, science and technology related art. To be represented you must become a member, which also entitles you to be represented in shows in several locations, including their own gallery. **CVA is definitely interested in doing a hi-tech show of its members. CVA, 1333 Broadway, Oakland, CA 94612.**

# A Structuralist Recipe for Cassette Culture Caserole by Walter Alter

The problem with cassette tapes is the same as with any other audio storage medium: they are all essentially a substitute for bad human memory. If we had photo/audiographic memories, we could replay any audio/video experience we ever had with all the presence and control parameters that occur in dreams. The history of audio recording technology, from Gregorian illuminated notation through piano rolls, music boxes, records, tapes, floppy disks, and so on, has been the history of the citizen's ever widening access to the tools of music art, and as such, can be projected forward into the final curtain for music as a passive spectator sport and its beginning as an active teaching method.

This is an interesting observation, because it echoes that original need which prompted music into existence as a way of teaching memory persistence for tribal ritual and lore. It lends

credibility to Marshall McLuhan's thesis that technological progress in the electronic/information age constitutes a reintegrative social force, a tendency towards retribalization, described by his famous metaphor of electronic society dwelling within the "Global Village".

The attempt to achieve cultural persistence originally began with story telling, was compressed into verse, and then given the carrier modality of song and accompaniment. The compression of culture into symbol is what we know as art. Even the contemporary forms of anti-art create an anticulture whose elementary quality is that of persistence. Style persists, even beyond its term of usefulness or beyond the maturation of cultural intelligence. For this reason, art forms which originate outward from their point of creation onto a spectator held become more and more transparent as a form of reactionary social control. As access to cheap studio quality recording equipment such as digital audio tape (D.A.T.) erodes monopolist control of music art, their panic reaction reliance upon shock, bizarreness, eccentricity, kits and ass, etc. serves to disintegrate society and becomes a retrograde approach. Mass access to D.A.T. recording gear makes the popular slogan "everyone is an artist" into an

actuality, much to the dismay of the studios, distributors and art "stars" themselves. Anti-art, in this analysis, is not intrinsically shocking, alienated and anti-bourgeois, it is intrinsically anti-art as its power of healing a fragmented society is incanted more frequently.

The dilemma is perhaps greater for the solo contemporary artist who has been raised up into a social role as brahmin/priest which paradoxically put him or her in a contradictory state: the non-conformist anti-authoritarian in a position of authority. Even more troubling for the art "star" is their inability to communicate freely without every pronouncement being interpreted, distorted, filtered and otherwise prized, hated or imitated for beyond the realm of comfort. Success for an artist means the loss of what one became an artist for! The way out of the dilemma requires a structural change in the nature of either the artist, the spectator, or the "game".

The easiest place to begin thinking about structural change is within the "game" since the "game" is accessible to both the spectator and the artist. The "art game" suffers from a flaw worthy of Greek tragedy: its disposition towards calcification into "style". The impulse to imitate someone else's originality and

## Needs and Offerings

Sept.-Dec.

### Film Video Seminars

For independent feature films: producing, scripting, shooting, directing and marketing. How to succeed in the movie industry. Weekend film seminars. \$75 - \$125. San Francisco State University, Extended Education, 1800 Holloway Avenue, San Francisco, CA 94132. (415) 236-1373.

Oct. 23 - Dec. 4

### Neon Design & Techniques

Museum of Neon Art presents a comprehensive introductory course taught by Lili Lakich. Fabricate your own electric idea. \$350. MOMA, 784 Traction Ave., Los Angeles, CA 90013.

### Buy Area Video Coalition

Fall 1990 Workshop Schedule, has seven courses about computers plus video. BAVC, 1111 17th Street, San Francisco, CA 94103; (415) 861-3282.

### Print Workshops

Kala Institute, an organization belonging to Yarn, offers workshops in print techniques that combine well with computer generated images. Two workshops in using new non-toxic inks. Kala Institute, 1868 Heinz Ave., Berkeley, CA 94718; (415) 548-2977.

### The American Journal of Computer Art in Education

It says it's to be "the prime international showcase of information about computer graphic art." This new journal promises to bring together information about teaching computer art around the world in a slick, four-color format. Individual subsc. \$80 (\$100 foreign, \$150 institutions). The American Journal of Computer Art in Education, 238 Polkman Ave., Daytona Beach, CA, FL 32118.

### The Whole Earth Review

This irreverent quarterly is a medley of book reviews that always give a satisfyingly long sample from the book in question, tool reviews, and amazing articles. The slant is both pro-ecology and pro-technology. The same organization started the WELL electronic bulletin board. Subsc. \$20/yr. Whole Earth Review, Box 38, Sebastia, CA 94866.

### Pre-publication offer.

Painted Spaces by Yarn member Dave Archer is a limited edition of 550 photo offset lithographic reproductions on extra-heavy 120 lb. acid-free Lustru Gloss Cover paper. Image size is 23" x 23" with a 2" black border. Numbered and signed by the artist, it is offered by mail at the special pre-publication price of \$185.00. (Reg. \$375.00 after Sept. 30, 1990). California residents add: \$217.19 (includes 8.25% tax = \$12.19 + \$10.00 shipping and tube.) Dave Archer Studios, PO Box 150188, San Rafael, CA 94816; (415) 457-2186.

### Apprentice Alliance

A non profit placement agency that brings together apprentices interested in learning new skills with masters who are interested in teaching their trade. Currently seeking new masters and apprentices in the arts, business, and trade. Directory Available. Anne Marie Thelton, Director, Apprentice Alliance, 181 Polaris Ar., San Francisco, CA 94103. (415) 863-8681.

create style goes deeper than freemariet dictates. It is basically an expression of dissatisfaction with one's self. The more dissatisfied a society, the stronger the tendency to create styles or resurrect them from the past as a substitute for structural change into a better "self" or cultural identity. Style is the evidence of an inability to mature and evolve. The easiest way to effect structural change is to identify the structure. McLuhan again is accurate in his observation that "media" for the most part remain invisible, one taken for granted, and thus, remain unavailable to be worked upon by those who wish to change the backdrop. The structure of style resides within its rules of categorization. Styles are categorized according to the

qualities of their resultant objects rather than the degree of intelligence needed to create and appreciate them. If we would concentrate upon method and process instead of object then we might begin to categorize music as well as other art forms as to their degree of difficulty—beginning, intermediate and advanced, irrespective of their other formal attributes. Approached from a standpoint of levels of complexity, styles would wither away along with the fragmentation and chauvinism they create. At that point we begin to see intelligence persist as an artistic method equal to the task of balancing the scientific and technological method.

The problem of intelligence persistence rather than style persistence has certain

implications for the future of music, and any liberating method will necessarily approach the notion of rhythm with something close to suspicion. Figurations of tone or timbre dominated by rhythm are not allowed to relate to one another in a realm devoid of time. This is tragic for any free being wishing to unfetter its spirit. Try to recall a dream wherein a digital LCD pulsed the minutes off according to Greenwich Standard. Time in general and musical time signature in particular, keeps us from creating a musical art which can cascade through the infinite modalities of immediate simultaneous multidimensional mental space where memory is perfect because it is not needed.

With a didactic approach to music based upon gradient learning aimed towards hearing greater complexities, we can begin to approach the level of the great classical composers who all had the capacity to compose and hear their music fully and richly in their heads, not headphones. The problem for the commodity brokers in such circumstances are obvious. Each individual's internal symphony will be so complete and precisely tuned to his or her experiential domain that they will probably have a reduced interest in listening to anyone else's imposition of style upon method. A similar problem is already manifesting itself in the cassette distribution underground where the sheer volume of offerings is overwhelming and shortly there will be no "keeping up" with what's current or hip. The only alternative, happily, will be to produce and listen to your own art. It is now possible to blast your stereo or walkman with your own stuff into your own ears with full professional studio calibre sound thanks to affordable miniature multi-track gear and computer-midi in/out. The disintegration of monopoly is always a good thing for sentient beings. Autonomy in matters of audio-video evolution will magnify the human spirit in its ability to create universes. Electronic technology has provided the intelligentsia of the West and the Brahmins of the East with a new diagram of the "Human Condition."



computer art by Luis Gumbreg

#### Hotline

At this time, the hotline provides updates on the NEA reauthorization hearings. Starting in Oct., artists may obtain info on health insurance, studio space, and more. *Artistline* (Demand for the Arts), 1-800-321-4310.

#### Animation Video #1

Yiem member Bill Henderson's computer animation sequence, "Math in Motion," has been included in *Amiga World's* video, "Animation Video #1," *Amiga World*, 38 Elm St., Peterborough NH 03455; 603-243-6728.

#### Puzzle your postal carrier

Sumner calendar of events arrives in enigmatically decorated wrapper. Support for *Rough Draft* is entirely through the generosity of its readers and the fanaticism of a randomly gathered network of free spirits united in the pursuit of experiences beyond the pale of mainstream society. Anyone can do an event and even list it in *Rough Draft*. An event is any sort of the ordinary experience or unusual activity which involves the participation of two or more persons. It may be simple or involved. Really successful events may be repeated until they have a life of their own... "Dinner On The Golden Gate Bridge", for example. Calendar subsc. \$10/yr. *Rough Draft*, P.O. Box 6382, San Francisco, CA 94101.



Please send a **membership application** and sample newsletter to (me) (my friends) at:

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

Membership is \$25 per year,  
\$30 foreign. Students \$15.

### Newsletter seeks submissions

We are seeking submissions of member art and articles. Black-and-white copies of the art that will reproduce well by b&w copy machine needed. Mac disks with art in MacPaint, PICT, TIFF, EPS formats accepted. Articles should be 400-800 words long. Deadline October 15. Send to:

**Ylem Newsletter, 967 Maroon Ave.  
Palo Alto, CA 94302; (415) 854-9593**

Also, please continue to send notices of events, needs, opportunities, exhibitions and talks.

*Don't forget Don't forget Don't forget Don't forget Don't forget Don't forget*

## Ylem Forum, Wednesday, Sept. 19, 8pm

**Lobby of the Exploratorium, 3601 Lyon St, San Francisco**

Lucia Grossberger, Heliography Institute, Eleanor Kent, John Stokes, Mike Mosher, Jonathan Gustin and Marjorie Franklin with Bev & Hans Reiser demonstrate their interactive works. This will be while all the Exploratorium exhibits are running, so arrive early. Admission: \$3 adults, \$1.50 children.

*Don't forget Don't forget Don't forget Don't forget Don't forget Don't forget*



*"Conventional Space"  
Russell Reagon*

**MAILING LABELS OF  
YLEM MEMBERS** are  
available to Ylem members  
for \$20. Info: Fred Stilt,  
(415) 254-0639.

**YLEM VIDEO** \$24 / copy,  
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**Artists Using Science and Technology**  
PO Box 749, Orinda, CA 94563

**Ylem: Artists Using Science and Technology** is a non-profit organization.

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**October  
Newsletter**

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